

The Stage and its People

And some sketches from the Broadway notebook of —
Jefferson Machamer



Ben-Ami as Usik in "The Idle Inn" portrays a handsome, nonchalant, debonair, conscientious and swaggering young horse thief



Ghosts from "The Idle Inn." And—my, my! such ghosts!—not since we used to "overeat" and have bad dreams have we seen such ferocious ones. Wouf!



A certain comedian, who wears horn-rimmed glasses and plays in "The Perfect Fool" has been teaching us mental telepathy and our new powers enable us to offer the above sketch of the mob scene in "The Claw," which the audience doesn't see



With humble apologies to Clare Briggs, we present "I Wonder What Lionel Barrymore Thinks About in 'The Claw.'" Mr. Barrymore wins a ticket to a front row seat at "The Claw" as the week's prize for the best acting



one Fenwick in "The Claw" wears a skirt which reaches one and seven-eighths inches below her ankles. On the other hand, we didn't know the Woolworth Building had fifty-five stories until yesterday



Don't look at this too long, folks, unless you want to be hypnotized and made famous and sing "Sweet Alice Ben Bolt" at the Paris Opera, because these mesmeric eyes belong to Stengali—Wilton Lockyer—in "Trilby"

The Theaters

By Percy Hammond

THE minutes of some Yuletide playgoers are appended, without however, the expectation, customary to minutes, that they will be approved.

"Face Value"—Mr. Dietrichstein, a polished player, makes uneasy progress along the rough surfaces of this awkward adaptation from the Italian. A sophisticated comedian of Mr. Dietrichstein's reserved fluencies, of his measured and rhythmic though natural ways, deserves smooth routes for his journey; and these he seldom gets. "Face Value" seems to be one of the less comfortable of the thoroughfares. Now and then things that players do in plays nuplus me, and when I ask myself "why?" I can find no answers, though, of course, there are many. In "Face Value" it is Mr. Dietrichstein's errand, as a friendly and philosophical man of the world, to save a married woman from an evil flirtation. She writes a note asking her son to come to her room at 11 p. m., and gives it to Mr. Dietrichstein to deliver. Suspicious that mischief is afoot, Mr. Dietrichstein decides to imitate it. He procures the blotting paper with which she has dried her pleading words and prepares to decipher its impression. You forgive him for this procedure, since he is a kindly gentleman, and you know that his object is noble. But instead of holding the blotter up to the mirror in secret he calls upon a casual young man to do so, thereby imperiling the lady's good name and indicting himself for carelessness or worse. The casual young man seems to have no function in the play other than to aid the hero in this one useless indiscretion. It is a small matter, of course, but it has its importance in suggesting that a foolish woman's reputation is endangered even when in the hands of so punctilious a gentleman as is the principal person of "Face Value." At the new Forty-ninth Street Theater.

"The White Peacock"—Mrs. Olga Petrova, in brilliant clothing and an occasional accent, appears as a Spanish aristocrat having trouble with her husband, a handsome libertine. Her sufferings are virtuous, being assuaged by her art as a painter until she acquires an impassioned man model. Even then she sits only in thinking about it. Mrs. Petrova's most opulent moments in the play are those in which she pretends to be a courtesan of Seville in order to save her lover from her husband's gothic intrigues. Her irresolute diction seems to wander vaguely from Gopher Prairie to Petrograd, and it needs a molting pot. She is pleasant to the eye, however, if not to the ear, and her decorative impersonation explains her spacious celebrity in vaudeville and the cinemas. The play is gaudy, old-fashioned and her own. At the Comedy Theater.

"The Dover Road"—In this engaging composition Mr. A. A. Milne, the author, discourses quizzically on elopement, proving (unintentionally, of course) that while it is folly in some cases, it is in others a benefaction. Mr. Charles Cherry, as a whimsical English millionaire, finds a serious diversion in intercepting at his Kent mansion on the road to Dover the flushed couples who are fleeing the conventions. By keeping them together, though apart, for a week, he shows, then their unfitness for one another, and then sends them to their homes cured of their fevers. To intimate, subtly, the benefits of elopement the philanthropist retains as his own bride the most winning of the sinners. Having saved her from her married lover, he takes her himself as a reward for well-doing. Charming romantic, gay, graceful and at the Bijou.

"Danger"—Herein the meritorious Mr. H. B. Warner represents a porcupine British statesman having trouble with his wife. She is fair, elegant, heartless and the daughter of a hostler, and she is so sexless that she keeps her comely person icebound from his endeavored embraces. When, in a climax, she offers him access to the cold heaven of her arms he will accept a nomination for Parliament, he declines—having found warmth in propinquity to his sympathetic secretary. It is bruited about that this situation poses a grave problem hitherto undiscussed by the Broadway drama, and that it reeks with startling audacities. Though an attentive observer at the first performance, I could not see that it reeked with anything but language. Mr. Cosmo Hamilton, the author, usually cunning in the legerdemain of phrases, is on stilts throughout "Danger," and his speech, if not awkward, is ungainly for purposes of conversation. The play, aside from this, is interesting at least, and no doubt the role of the glacial lady is rather new among the she-things of the theater. At the Thirty-ninth Street.

"Bulldog Drummond"—A band of the drama's most abominable demons are to be seen here in a dreadful wave of crime. They pursue their habits of trespass with great bravado, though suavely and sometimes in evening dress, and they are among the deep purple of London's more murderous banditti. Bulldog Drummond, in the quiet, forceful person of Mr. A. E. Matthews, is a bored ex-captain of infantry, who endeavors to stop their offensive practices. The result is an eventful conversation. Nearly all the good old toothsome speeches are employed, excepting, possibly, "Curses on the cards!" and "Oh, God, turn me thy universe and give me yesterday!" neither of which is needed. A great lark in London, as it was Monday night in New York at the Knickerbocker.

New Plays

By Beauvais Fox

THE audit of the theatrical year, fortunately, falls in the summer, not in the winter solstice. Only the present audit of the week's plays need concern the playgoer who is bored with calendared things.

Four hopeful new plays hail Broadway as the New Year makes its bow. And a quartet of old friends take their last curtain as the Old Year retires to remove the denuded wigs and grease paint.

A stirrup cup was lifted last night for "Trilby" at the National Theater, the new guest being "The Madras House," for "Ambush" at the Belmont, where "S. S. Tenacity" finds harbor, and for "The Wife with a Smile" at the Garrick, where "He Who Gets Slapped" will expect rosewater and balm next week. "Bought and Paid For" is succeeded at the Playhouse by "Drifting."

Augustin Duncan is in line for congratulations as the first actor-manager of the New Year. He will present "S. S. Tenacity" at the Belmont at a matinee performance to-morrow afternoon with the assistance of such actors as George Gail and Tom Powers and with the eloquent speech of Robert Edmund Jones's settings. This will be the first performance in English of this play, which, as "Le Paquetot Tenacity," by Charles Vidrac, has had an interesting continental career. The narrative deals with two discharged soldiers, who are bored by the World War to the point of seeking adventure in Canada. It comes credited with being an amusing and ingenious play.

On Monday night Alice Brady and Robert Warwick will give their metropolitan premiere performance as co-stars in "Drifting," a melodrama of coast town life in China, by John Colton and Daisy H. Andrews. It is a colorful tale of six incidents of two adventurous spirits who have morally drifted with the physical currents of the Yellow Sea. They meet and, masquerading under new names, find new ideals and new aspirations and a new love. Miss Brady appears as Cassie Cook, a good woman gone wrong, and

The New Year in the Theater

MONDAY—At the Belmont Theater at a matinee performance Augustin Duncan will present "The Steamship Tenacity," from the French of Charles Vidrac. The cast: Augustin Duncan, George Gail, Tom Powers, Jennie Dickerson, Marguerite Forrest, Claude Cooper, Howard Clancy and others.

At the Playhouse William Brady will present Alice Brady and Robert Warwick in "Drifting," a melodrama by John Colton and Daisy H. Andrews. The supporting cast: Seline Johnson, Lumsden Hare, Florence Short, Marguerite de Marhamo, Leward Meeker, William Blaisdell, Franklin Fox and others.

At the Republic Theater A. H. Woods will present Margaret Lawrence, Lowell Sherman and Allan Dinchart in "Lawful Larceny," by Samuel Shipman. The supporting cast: Felix Krensh, Gail Kane, Martha Mayo, Ida Waterman, Bijoute la Violette, John Stokes, Frazier Coulter, Sara Haden and John Sharkey.

At the Lyric Theater Joseph M. Gaites will offer "Up in the Clouds," a musical comedy, book by Will B. Johnstone and music by Tom Johnstone. The cast: Grace Moore, Mark Smith, Ten Eyck and Wiley, "Sheet" Gallagher, Hal Van Rensselaer, Dorothy Miller, Gladys Coburn, Gertrude O'Connor, Florence Hodges, William Bailey and others.

At the Lexington Theater Fritz Leiber adds "Othello" to his Shakespearean repertoire.

Mr. Warwick as Bad Lands McKinney, a beachcomber of the Chinese coast.

One of the infrequent individual efforts of Samuel Shipman will be offered by A. H. Woods at the Republic Theater to-morrow night, when Margaret Lawrence, Lowell Sherman and Allan Dinchart will be seen in "Lawful Larceny." The play with the paradoxical title, toward which Shipman shows a decided predilection, is described as a modern comedy in a prologue and three acts. Most of Shipman's plays which have been produced in New York in recent years have been done in collaboration with another author, but this time, in answer to a challenge, he has written one on his own. Although he has dropped a collaborator, he has clung to a title which is reminiscent of "East Is West," "First Is Last," "Friendly Enemies" and "Right Is Wrong."

Joseph M. Gaites has soared above earthly confines in search for a name for his newest musical comedy production, and his cast of singers, dancers and comedians will be "Up in the Clouds" at the Lyric Theater, starting to-morrow evening. Will B. Johnstone, a New York newspaper man, wrote the book and the music is by Tom Johnstone. Between musical numbers and dances the story of Jean Jones is unfolded. Jean, it seems, is a poor girl who comes to New York to attend a school of motion picture acting, with the hope of becoming a star. Now the school is run by schemers who are hurting the motion picture profession, and it develops that Jean Jones is not Jean Jones but Gladys Jewell, the renowned screen actress, who has come to New York to expose the plotters. And then she falls in love with a young idealist who has written a scenario for a film with which he expects to spread contentment among the laboring classes. Mr. Gaites will introduce several young actors and actresses whose names are comparatively unknown on Broadway but who are said to have been successful on the road.

Who is "Sapper," the author of "Bulldog Drummond"? According to a cable to Charles Dillingham, "Sapper" is Cyril McNeill, a young author of thirty-four. He was educated at Cheltenham College and at the outbreak of the war joined the Cameron Highlanders. He became a captain in the Royal Engineers in 1917 and a major in 1919. He is also the author of "Sergeant Michael Cassidy," "Men, Women and Guns," "No Man's Land" and "Muffin."

Mrs. Lydig Hoyt Has Adopted Stage As Her Profession

Mrs. Lydig Hoyt, the New York society woman who, under the name of Julia Hoyt, is playing the role of Diana, Countess of Korbhill, with William Faversham in Lee Shubert's revival of "The Squaw Man" at the Astor Theater, has definitely adopted the stage as a profession. Mrs. Hoyt, who piqued public interest recently by entering the motion pictures, declares that the stage more than any other field offers wide opportunities for an artistic career, and she has determined to devote all of her attention to the theater.

"I enjoy my part hugely," said Mrs. Hoyt, "and I am thoroughly in love with the theater. Mr. Faversham and Mr. Royle have been so kind to me, and I shall always appreciate the assistance they have given me in learning the technique of the professional stage, which is so much more complex than that of the amateur theater. I hope to justify their faith in me. I shall cherish the memory of Edwin Milton Royle's famous play because it has been the medium for the beginning of an artistic career."

Mrs. Hoyt has had much experience in amateur theatricals, especially in connection with the activities of the Junior League. She has played leading roles and has performed dance dramas in the productions of this organization.

"I studied acting under Jules Leitner in Paris and Mme. Alberti in New York. They taught me valuable fundamentals, particularly 'not-what-to-do' when on the stage. And the 'not-what-to-do' is so much more important, I have learned, than the 'what-to-do.' I plan to confine myself to 'straight' parts for the present. The 'character' work will come later. I shall not appear in musical comedy because I don't believe I can advance in my art in that direction. Besides, I do not possess a singing voice."

Mrs. Hoyt declared she was immensely enthusiastic over her stage debut. "I feel as if I were taking a big leap from a mere watcher to a real doer."

The Holiday Stage

FRITZ LEIBER will add "Othello" to his repertoire for this, his final week, at the Lexington Theater. He will play Iago in the play for the first time this season to-morrow evening. In the afternoon he will be seen in "The Merchant of Venice." The rest of the program is as follows: Tuesday and Friday evenings, "Macbeth"; Wednesday matinee, "The Taming of the Shrew"; Wednesday evening, "Hamlet"; and Thursday evening, "Othello" again. "Julius Caesar" will be played at the Saturday matinee, and in the evening a special bill, consisting of five important scenes from five of the most popular plays will be presented.

"Snow White and the Seven Dwarfs" and "In Old Kentucky" will be received at the Manhattan Opera House this week. "Snow White" will be seen at 11 o'clock on Monday and Tuesday mornings and "In Old Kentucky" will be given at the afternoon and evening performances every day.

Maeterlinck's "Aglavaine and Selysette" will be presented at Maxine Elliott's Theater Tuesday afternoon at 2:30 by the Afternoon Theater Company. The theater has been donated for the benefit of the Riggs School by Lee Shubert. Eva Le Gallienne, Clare Farnes and William Raymond are included in the cast. Arthur Row directed the production and Charles Le Maire designed the costumes. The art director is William Sheafe Jr.

Jessie Bonstelle opens one of her stock companies in Providence to-morrow. William Shelley and Bettie Wales head the company, which includes Ann Harding, Edith Mosier, Elizabeth Humiston, Gilberta Faust, Claude Kimball, Walter Sharwin, Ben Lyon, Walter Young, Fairfax Berger and Adams T. Rice, as general stage and scenic director for Miss Bonstelle. The first offering will be "Polly With a Past." The company will be housed in the old Providence Opera House, which is celebrating its fiftieth anniversary.

Will Rogers has no use for folks who don't read the newspapers. Many of his best quips as he flashes his lariat at the Ziegfeld Midnight Frolic are based on newspaper stories, and Will never lags behind. He is right up with the news. The other night he was in particularly fine fettle. He joked about the McCormick divorce, the Stillmans' Christmas exchanges and Debs. The response from the audience was unusually hearty.

"Thank you, folks," said Will, nonchalantly, his usual smile becoming even broader than its wont, "you know I have been having a tough time of it around this high-priced place this year. The high-priced seats have been occupied by bootleggers and bootleggers, you know, don't read!"

Will Rogers thinks that Debs would have made a good President—if he had been kept in prison. "Yes, I mean that," he said, laughingly. "They let my friend Debs out, but if they'd kept him in he'd have made a good President. At least, he could not have gone to Europe or played golf!"

Broadway had listed among the missing George Bowles, formerly general manager of Wagenhals & Kemper, and William De Milne Elliott, of the former firm of Elliott, Comstock & Gest, until the holiday mail was delivered. Both were found to be living as voluntary exiles in France, where champagne is as commonplace as bootleg whiskey is here. Mr. Elliott's friends received cards from 33 Quai Voltaire, Paris, and

(Continued on page six)